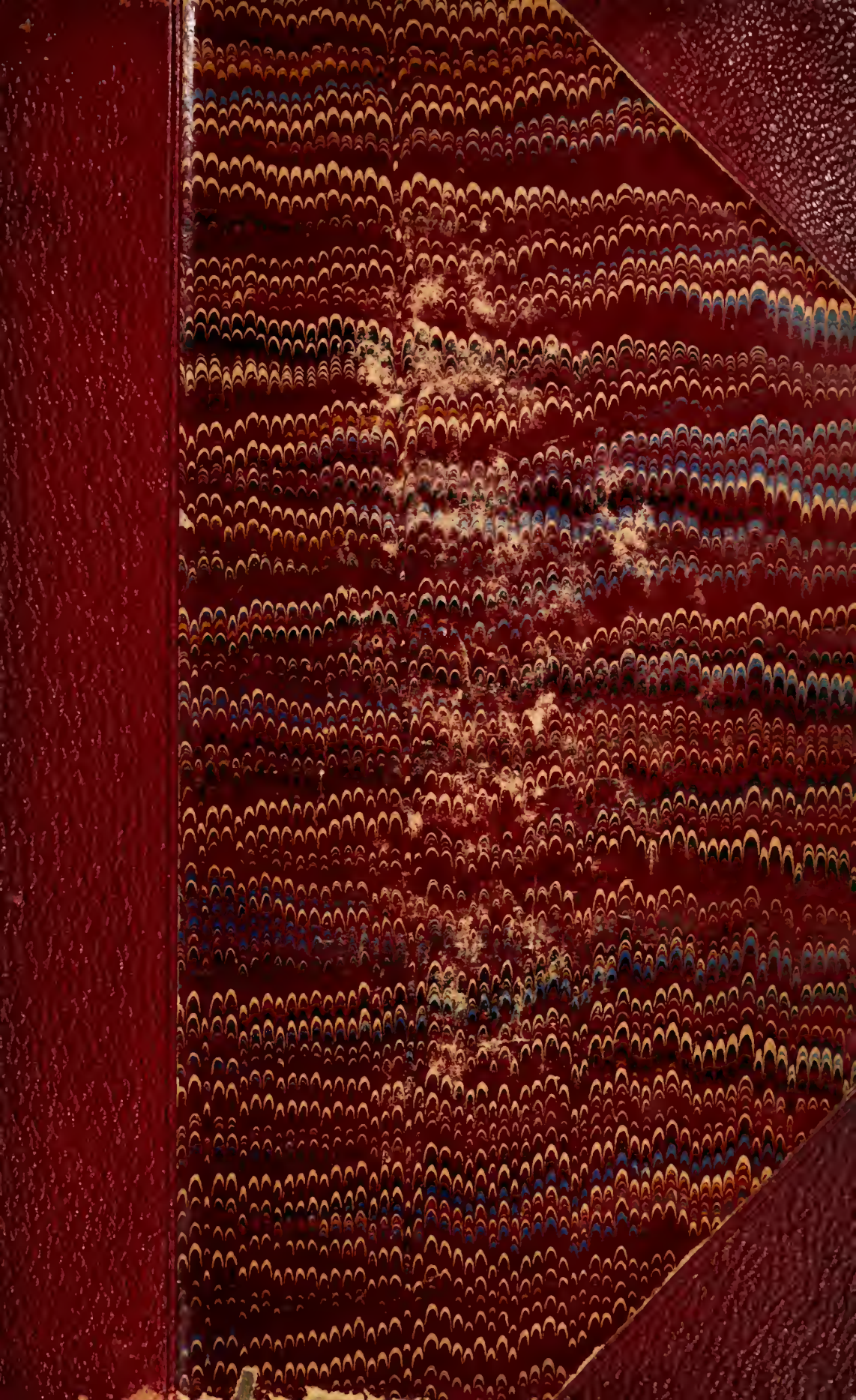

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CATALOGUE

OF

PICTURES,

FROM THE COLLECTION OF

JOHN GIBBONS, ESQ.,

Late of Hanover Terrace, Regent's Park,

(Who died in 1851.)

ALSO,

THE WILLES FAMILY PORTRAITS,

By GAINSBOROUGH, LAWRENCE, HUDSON, and others:

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 26, 1894,

AT ONE O'CLOCK PRECISELY.

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct descriptions, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

On SATURDAY, MAY 26, 1894,

AT ONE O'CLOCK PRECISELY.

PICTURES.

R. BROMPTON.

24.3 1 PORTRAIT OF JOHN HORNE TOOKE

SIR A. W. CALLCOTT, R.A.

£92.10 2 THE SHRIMPER
38½ *in.* by 55 *in.*
Exhibited at Burlington House, 1890

SIR A. W. CALLCOTT, R.A.

54.1 3 A VIEW ON THE CLYDE, with boats and figures
10½ *in.* by 13½ *in.*

W. COLLINS, R.A.

4.1.10 4 CROMER SANDS, coast of Norfolk
15½ *in.* by 20½ *in.*
Referred to in Wilkie Collins' Life of his Father

W. COLLINS, R.A.

323. 10 5 RETURNING FROM THE HAUNTS OF THE SEA FOWL

$18\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*

Painted for Rev. E. Coleridge of Eton, 1833

See 'Life of Collins,' by Wilkie Collins

J. CONSTABLE, R.A.

304.10 6 YARMOUTH JETTY

$12\frac{1}{2}$ *in.* by 20 *in.*

Signed, and dated 1820

Exhibited at Burlington House, 1890

T. S. COOPER, R.A.

115. 10 7 CANTERBURY MEADOWS, cows watering

11 *in.* by $20\frac{1}{2}$ *in.*

T. CRESWICK, R.A., 1848

367. 10 8 A SQUALLY DAY: a coast scene, with pier in the distance; on the left are some fishermen, one on a white pony; in the foreground a dog carrying a stick. Figures and animals by R. ANSDELL, R.A.

41 *in.* by $59\frac{1}{2}$ *in.*

Exhibited at South Kensington, 1873

Exhibited at Burlington House, 1890

T. CRESWICK, R.A.

99. 15 9 EARLY SPRING

16 *in.* by $19\frac{1}{2}$ *in.*

T. CRESWICK, R.A.

Purchased from the Artist.

10 WINDERMERE

4 *in.* by 6 *in.*

11 LLANBERIS LAKE

4 *in.* by 6 *in.*

12 GLENDALOUGH

4 *in.* by 6 *in.*

13 LUCERNE LAKE

4 *in.* by 6 *in.*

14 LAGO MAGGIORE

4 *in.* by 6 *in.*

136.10

15 LOCH KATRINE

4 *in.* by 6 *in.*

F. DANBY, A.R.A.

110.3

16 CALYPSO LAMENTING THE DEPARTURE OF ULYSSES

46 *in.* by 71 *in.*

Exhibited at the International Exhibition, Paris, 1855

Exhibited at Burlington House, 1890

Purchased from the Artist

F. DANBY, A.R.A.

5.5.

17 ST. VINCENT'S ROCKS, near Bristol, on the River Avon

9½ *in.* by 14 *in.*

B. DENNER.

362. 3. 18 HEAD OF AN OLD WOMAN

Originally in the possession of Charles VI.

Exhibited at the British Institution, 1839

B. DENNER.

14. 14 19 HEADS OF AN OLD MAN AND WOMAN—*a pair*

3¾ *in.* by 3¼ *in.*

W. ETTY, R.A.

32. 10 20 GRECIAN WARRIORS

30 *in.* by 24 *in.*

W. P. FRITH, R.A.

136. 10 21 A STAGE COACH ADVENTURE IN 1750: Scene, Bagshot Heath

"Fie! A soldier, and afeard!"

Shakspere.

22 *in.* by 20 *in.*

Exhibited at the Royal Academy, 1848

Exhibited at Manchester, 1857

'Smollett's, 'Roderick Random' suggested one of the best of my smaller productions; it was called 'A Stage Coach Adventure,' and represented the interior of a lumbering vehicle that required three days to go from York to London, and was named the 'York and London Fast Coach, the High-flyer.' The passengers represented were a quaker and his family, a British officer, and a lady with her daughter. One great difficulty of the subject arose from the necessity for removing one side of the coach in order to show the occupants, thus causing the coach to resemble too much, perhaps, the interior of a small room. Through the coach window appeared the masked face of a highwayman, who, with pistol thrust forward, made his usual demand. The quakeress screams and throws herself back in the coach; the quaker hides his pocket book under the cushions; the mother of the young lady, the vis-à-vis of the quakeress, offers her purse to the robber; and the young lady falls fainting on to the shoulder of the captain, who is paralysed with fright. The motto from 'Macbeth,' which I quoted in the catalogue, 'What! A soldier, and afeard!' seemed very appropriate"—*Frith's Autobiography.*

Bought from the Artist

W. E. FROST, R.A.

22 SABRINA

26.3

10 *in.* by 16½ *in.*—*arched top*

The Engraved Subject

One of the pictures exhibited in 1815 *at the Royal Academy, No.* 325, *with these lines*—

"She, guiltless damsel, flying the mad pursuit
Of her enraged step-dame, Guendolen,
Commended her fair innocence to the flood,
That stayed her cross-flowing course.
The water nymphs, that in the bottom played,
Held up their pearled wrists, and took her in,
Bearing her straight to aged Nereus' hall."—*Comus.*

W. E. FROST, R.A.

23 PORTRAIT OF THE ARTIST

2.12.6.

5½ *in.*—*circle*

T. GAINSBOROUGH, R.A.

24 THE MARKET CART. A waggon drawn by two horses is going along a road at the edge of a wood; in the waggon are three women and two children, while a man, leaning over the side, helps a girl (the painter's daughter) to climb up; a boy holds the foremost horse, a dog stands behind the waggon and several sheep near it; cloudy sky

4/23.

47 *in.* by 58 *in.*

Said to have belonged to George IV.

Exhibited at Burlington House, 1890

T. GAINSBOROUGH, R.A.

840

25 A GIRL WITH PIGS. A small full-length figure of a girl sitting at a cottage door, in a wooded landscape, leaning her head on her left hand and watching three pigs feeding out of a bowl

"Sir J. Reynolds writes in July 1786 to the Earl of Upper Ossory—'Gainsborough's Pigs' is by far the best picture that he ever painted or perhaps ever will."—*'Life of Sir J. Reynolds,' by Leslie and T. Taylor.*

39 *in.* by 48 *in.*

Engraved by Earlom

From the Collection of Sir Joshua Reynolds, who purchased it from the Royal Academy, afterwards in the Collection of M. de Calonne

Exhibited at Burlington House, 1890

T. GAINSBOROUGH, R.A.

43.12.

26 A VIEW IN SUFFOLK, with a ruined abbey, peasants and donkeys

25 *in.* by 31 *in.*

Added to the Collection since Mr. Gibbon's death

W. HUNT.

42.

27 A GROUP OF FRUIT

In water-colours—7 *in.* by 11 *in.*

J. P. KNIGHT, R.A., 1828.

52.10

28 AULD ROBIN GRAY

"My father couldna work,
My mither couldna spin,
I toil'd day and night, but their bread I couldna win,
Auld Rob maintain'd them baith,
And wi' tears in his e'e,
Said, 'Jenny, for their sakes, will ye marry me?'
But my heart it said na, for I look'd for Jamie back."

24 *in.* by 29 *in.*

UNKNOWN.

29 Black and White Grapes and Peach

5.15.6

12½ *in.* by 17½ *in.*

SIR E. LANDSEER, R.A., 1827.

30 A Landscape: Moonlight

5.5.15

10 *in.* by 14 *in.*

Exhibited at the Royal Academy, 1874

F. R. LEE, R.A.

31 View on the Dart, with angler

19.19.

24 *in.* by 29 *in.*

C. R. LESLIE, R.A.

32 MOTHER AND CHILD

199.10

22 *in.* by 19 *in.*

Painted for Mr. Gibbons

Exhibited at the Royal Academy, 1846

Exhibited at Burlington House, 1890

Engraved by J. H. Robinson, A.R.A.

See Tom Taylor's 'Life of Leslie'

This picture is one of the best examples of Leslie's few works, in which subject as well as embodiment is of his own imagining. No mother, I should think, can see this little picture, in which a lovely young woman nestles her face in the chubby neck of the crowing baby on her knee, without a thrill of maternal love at her heart.

C. R. LESLIE, R.A.

50.8

33 BEATRICE

"Look where Beatrice, like a lapwing, runs close to the ground."
Much Ado About Nothing, Act III. Scene 1.

18½ *in.* by 14½ *in.*

Exhibited at the Royal Academy, 1850

Exhibited at Burlington House, 1890

Painted for Mr. Gibbons

See Tom Taylor's 'Life of Leslie'

"If Leslie ever painted a sweeter head than the 'Perdita' (in the National Collection, South Kensington) it is certainly the 'Beatrice, running like a lapwing, her mantilla thrown over her shining brown hair, through the sun and shade of the pleached garden alley to listen to the gossip of Hero and Ursula. No wonder he was often called on for repetitions of this bewitching picture. The original is in the gallery of Mr. Gibbons, and I have often wondered how it has so long escaped the graver. This is Beatrice in her arch, natural loveliness of feature and mien—not Benedick's biting, gibing persecutrix. In its sober, yet sunny harmony of colour, the slightly painted garden background forms a setting worthy of the sweet face and lovely sloping figure."

C. R. LESLIE, R.A.

136.10

34 THE SENTRY BOX: a finished replica of the large picture

14 *in.* by 10 *in.*

See Taylor's 'Life of Leslie'

"'I protest madam,' said my Uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My uncle looked with might and main into the pupil. 'Tristam Shandy' was one of Leslie's favourite books, and has furnished the subject of one of his best pictures—Uncle Toby in the sentry box, innocently undergoing the fire of Widow Wadman. Three versions of this subject are in the National Collection, bequeathed respectively by Mr. Sheepshanks, Mr. Vernon, and Mr. J. Bell, and the plate, by Lumb Stocks, is one of the most popular engravings after Leslie.

"As usual the three pictures vary in detail. In the Vernon picture, for example—the second painted—Uncle Toby wears a red waistcoat, and the widow has no apron, while her lawn kerchief is thicker and more closely pinned than in the earliest and latest versions, in both of which Uncle Toby wears a buff waistcoat, and the widow a lawn apron as well as kerchief (the same as the one at Hanover Terrace). On the whole the Sheepshanks picture must be pronounced, I think, the most vigorous in colour and the most perfect in expression, but Uncle Toby's hands are too delicate for the rest of his figure, and inferior to those in either of the later pictures. 'Inimitable Jack Bannister,' one of the pleasantest of actors, most genial of companions and kindest of men, and genuine lover of Art into the bargain, sat for the Uncle Toby, and it would be hard to find a better model for him."

J. LINNELL, Sen.

35 Mid-day

248. 5

"While nature lies around, deep lulled in noon."—*Thomson.*

Exhibited at the Royal Academy, 1847, *No.* 245

Bought from the Artist

J. LINNELL, Sen., 1817.

36 BARKING TREES: a clearing in a forest; a number of figures in the foreground, some of whom are stripping off the bark from the trunks of fallen trees; blue sky with clouds

483.

Referred to in 'Life of John Linnell,' by A. P. Story. There called, see vol. ii. 362, "A Fall of Timber (or 'Falling Timber'), Spring Gardens, 1817." In the Summer Exhibition of the "British Institution," 1825, being "Pictures by Living Artists of the English Schools." Title in catalogue, "Woodcutters"—A Scene in Windsor Forest. Purchased in 1817 by J. Allnutt, Esq., of Clapham (for 50 guineas), who sold it through Mr. Colls to Mr. Gibbons for 250*l.* (1846). See also vol. i. 98.

30 *in.* by 41½ *in.*

Signed and dated Jno. Linnell, 1817

Exhibited at Burlington House, 1890

J. LINNELL, Sen.

37 THE MILL, a view over wild heath-land, with a windmill in the foreground, and a cart with figures

536. 10

14½ *in.* by 19 *in.*

Exhibited at the Royal Academy, 1847, *No.* 101

Exhibited at Burlington House, 1890

Painted for Mr. Gibbons. Called in Story's 'Life of Linnell,' "The Gateshead Windmill"

J. LINNELL, SEN.

38 SUNSET: cloudy sky, view over a heath, with a pond and figures in the foreground; a clump of trees in the middle distance; windmill seen on the horizon

15 *in.* by 22½ *in.*

Signed "J. Linnell"

Said by Linnell to be over part of what is now the Regent's Park

Exhibited at Burlington House, 1890

See Story's 'Life Linnell,' Vol. II. 263

"Evening: storm clearing off, 1819. To Mr. Hall of Southampton, in exchange for the picture of 'Itchen Ferry,' painted for him. In 1846 in the possession of Mr. Gibbons."

W. LINNIG.

39 THE SLEEPING SCHOOLMASTER

18 *in.* by 15 *in.*

W. MULREADY, R.A.

40 A LANDSCAPE, with a farm house, in front of which some children are playing near some felled trees

13½ *in.* by 18 *in.*

Exhibited at Burlington House, 1890

W. MULREADY, R.A., 1809.

41 A LANDSCAPE, with two figures on horseback at a wayside inn

16½ *in.* by 13 *in.*

Exhibited at Burlington House, 1890

W. MULREADY, R.A.

42 A Roadside Inn, with hay cart, and horses baiting
13 *in.* by 16 *in.*
Painted in 1810 *for the late Thomas Welsh, Esq.*
Exhibited at the Royal Academy, 1811

W. MULREADY, R.A.

43 Horses Baiting
16 *in.* by 13 *in.*
Exhibited at Burlington House, 1890

W. MULREADY, R.A.

44 A Landscape, with gipsies
12½ *in.* by 16 *in.*
Painted for the late Thomas Welsh, Esq.

G. MORLAND.

45 A FARMYARD
Signed, and dated 1791
27½ *in.* by 35 *in.*
Exhibited at Burlington House, 1890

G. MORLAND.

46 A Landscape, with cottages, carrier's cart, woman driving a donkey, and man on white horse
11 *in.* by 15½ *in.*

PATRICK NASMYTH.

47 VIEW IN A VALLEY, with old cottages at the edge of a wood; a rustic bridge over a brook in the foreground
14 *in.* by 21 *in.*

G. B. O'NEILL.

19, 8, 6 48 The Duet: The Favourite Tune
24 *in.* by 19½ *in.*

G. B O'NEILL.

13, 13 49 The Ghost Story
17½ *in.* by 16 *in.*

G. B. O'NEILL.

14, 14 50 The Blind Girl, reading the scriptures

"To give light to them that sit in darkness, and in the shadow of death to guide our feet into the way of peace."—S. Luke i. 79.

18 *in.* by 14½ *in.*

Exhibited at the Royal Academy, 1850, *No.* 170

G. B. O'NEILL.

16, 16 51 The Hippodrome

5½ *in.* by 9¼ *in.*

Sketch for a large picture belonging to John S. Gibbons, Esq., of Boddington Manor, Gloucestershire.

R. REDGRAVE, R.A.

12, 12 52 Fashion's Slaves

24 *in.* by 29½ *in.*

Exhibited at the Royal Academy, 1847

Referred to in 'Life of Redgrave,' by F. M. Redgrave

"Mr. Redgrave was fond of painting pictures on this kind of subject, for he longed to fight for the oppressed and to help the weak, and could do it only with his brush. Other pictures on the same kind of subject were 'The Reduced Gentleman's Daughter,' 'The Sempstress,' and 'The Poor Teacher.'"

Painted for Mr. Gibbons

R. REDGRAVE, R.A.

53 "A Place Where the Jack Lie"

12, 12.

15½ *in.* by 31 *in.*

Exhibited at the Royal Academy, 1846

Referred to in 'A Memoir of Redgrave,' by F. M. Redgrave

SIR J. REYNOLDS.

54 NELLY O'BRIEN

£63.10

30 *in.* by 24 *in.*

SIR J. REYNOLDS.

55 THE DUCHESS OF GLOUCESTER AND CHILD

315

50 *in.* by 39 *in.*—*arched top*

Exhibited at the Guelph Exhibition, 1891

"Stated in the catalogue of that Exhibition to have been exhibited at the Royal Academy in 1774, and entitled 'Maria Walpole, Countess Waldegrave, Duchess of Gloucester (1737–1807) and her daughter, Princess Sophia (1773–1844).' The Duchess was niece to Horace Walpole, who frequently refers to her extreme beauty. She sat often to Reynolds, and there are at least four portraits of her by his hand."

SIR J. REYNOLDS (After).

56 The Infant Hercules

14, 3, 6

16½ *in.* by 13½ *in.*

Copy by W. Collins, R.A.

E. V. RIPPINGILLE.

57 The Post Office

14, 12,

Signed, and dated 1829

17½ *in.* by 27 *in.*

E. V. RIPPINGILLE.

2, 12, 6 58 The Opera Box

5 *in.* by 8½ *in.*

W. WALLACE SCOTT.

10 . 10 59 Thomas Webster, R.A.—*miniature*

8 *in.* by 5½ *in.*

R. SMIRKE, R.A.

5, 5 60 The Rival Waiting Women

7¾ *in.* by 6 *in.*

Engraved

J. M. W. TURNER, R.A.

7 7 7 61 BONNEVILLE, the capital of Savoy; Mont Blanc in the distance; River Arve in the foreground

36 *in.* by 48 *in.*

J. M. W. TURNER, R.A.

1260 62 A SEA PIECE, with fishing boats lowering sail in a squall

17½ *in.* by 23 *in.*

Painted for "the inimitable Jack Bannister," the comedian, bought from his family

Exhibited at Burlington House, 1890

W. VAN DE VELDE, Sen.

4 . 4 63 The Dutch Fleet

In black and white

13 *in.* by 19½ *in.*

E. VERBOECKHOVEN.

64 A Ewe and Lambs

15½ *in.* by 18 *in.*

E. M. WARD, R.A.

65 Daniel Defoe Receiving Back the Manuscript of 'Robinson Crusoe'

41 *in.* by 52 *in.*

Exhibited at the Royal Academy, 1849

E. M. WARD, R.A.

66 John Gilpin

"'Twas long before the customers were suited to their mind."

24 *in.* by 39½ *in.*

T. WEBSTER, R.A.

67 THE SLIDE

29½ *in.* by 60 *in.*

Exhibited at the Royal Academy, 1849

Exhibited at Manchester, 1857

Exhibited at Burlington House, 1890

Engraved by R. Graves

Bought from the Artist

T. WEBSTER, R.A.

68 The Intercepted Letter

24 *in.* by 19½ *in.*

Exhibited at the Royal Academy, 1835

T. WEBSTER, R.A. AND J. HARDY.

31 . 10 69 INTERIOR OF A COTTAGE, with an old peasant—a portrait of Webster's father, seated smoking

13 *in.* by 18 *in.*

R. WESTALL, R.A.

21. 70 ST. CECILIA

30 *in.* by 25 *in.*

R. WILSON, R.A.

399. 71 SION HOUSE. A view looking across a bend in the Thames, with Sion House on the right; numerous figures in the foreground, some of them seated beneath high trees; buildings in the distance; sunset sky

40 *in.* by 53½ *in.*

Exhibited at Burlington House, 1890

R. WILSON, R.A.

120. 15 72 AN ITALIAN RIVER SCENE, with ruined buildings and bridge

21 *in.* by 33 *in.*

R. WILSON, R.A.

178. 73 A VIEW AT TIVOLI, figures with a dog in the foreground

24 *in.* by 32 *in.*

SIR D. WILKIE, R.A., 1817.

74 SHEEP WASHING: A pool in the foreground, into which two men are driving sheep, while two others standing in the water are washing them; mill beyond; on a road to right are a shepherd boy and dog watching a small flock of sheep; blue sky with clouds

35 *in.* by 53 *in.*

From the Collection of Sir Thomas Baring

Exhibited at Burlington House, 1870 *and* 1890

Engraved by Finden

Royal Gallery of British Art

See Allan Cunningham's 'Life of Wilkie'

"Sir D. Wilkie writes to Sir George Beaumont in December 1816, 'When you come to London you will most likely find two of my pictures at the gallery. The one is Dr. Baillie's; the other a scene of sheep-washing, from a sketch I made in Wiltshire. With regard to the sheep-washing, it is of course, being a landscape, entirely new to me. I certainly wish to get practice and to obtain some kind of proficiency in this way; but my ambition is not more than that of enabling myself to paint an outdoor scene with facility, and in no respect whatever to depart from my own line.'

"Critics have sought and found the subject in the sheepwashing scene of Thomson; but the painter would scarcely seek in poetry for what he would find without the help of song. The scene includes a mill, such as Rembrandt or Constable loved, and which Wilkie, it is likely, remembered to have seen grinding corn on Eden water. The mill, again, is a sort of 'out-shoot' or 'to-fall'—as we word it in the north—to a strange rickle of a dwelling house, which is at once old and new, two stories and yet only one. Into the mill stream, which is turned aside from its proper purposes, two rustics are forcing a flock of sheep, while a couple of vigorous peasants stand up to the middle in the pool below, seizing, sousing, and plunging them about, till with purified fleece they are allowed to swim to the bank, and regain as they best may the fold, where a black brother, whose fleece all the waters of the Eden could not whiten, seems to stand and inquire what all this unusual pudder is about. A shepherd with a staff in his hand and a white mouthed collie at his foot, stands on the watch that none of the flock escape from his care. This is said to be the sole landscape of Wilkie; yet, as in the backgrounds of Reynolds and Raeburn, there are snatches of landscape scattered about his pictures of very peculiar beauty."

THE PROPERTY OF A LADY.

SIR H. RAEBURN, R.A.

110. 5 75 PORTRAIT OF LIEUTENANT-COLONEL MORRISON, in dress of a Major of 7th Dragoon Guards
34¼ *in.* by 27 *in.*

S. DE VLIEGER.

399 76 SCHEVENINGEN BEACH, with stranded fishing boats, and numerous figures selling fish
Signed, and dated 1633
26 *in.* by 41½ *in.*
Exhibited at Burlington House, 1888

PORTRAITS OF THE WILLES FAMILY.

68. 3 T. HUDSON.

77 SIR JOHN WILLES, CHIEF JUSTICE, in his robes—1744
56 *in.* by 45 *in.*

T. GAINSBOROUGH, R.A

378 78 EDWARD, JUDGE WILLES, in his robes
50 *in.* by 40 *in.*
Engraved by J. Heath, 1792

GAINSBOROUGH.

68. 3 79 JOHN WILLES, ESQ.
50 *in.* by 40 *in.*

SIR THOMAS LAWRENCE.

52. 10 80 EDWARD WILLES, ESQ.
24 *in.* by 20 *in* — *oval*

UNKNOWN.

81 Portrait of Mrs. Willes, wife of the preceding—*in crayons, oval*

SIR THOMAS LAWRENCE.

82 The Rev. W. Willes, of Astrop
29½ *in.* by 25 *in.*

J. L., 1792.

83 Mrs. John Willes
Signed, and dated 1792
50 *in.* by 28 *in.*

SIR J. REYNOLDS (Style of)

84 A Boy with a lamb, in a landscape
48 *in.* by 35 *in.*

G. ROMNEY (Style of).

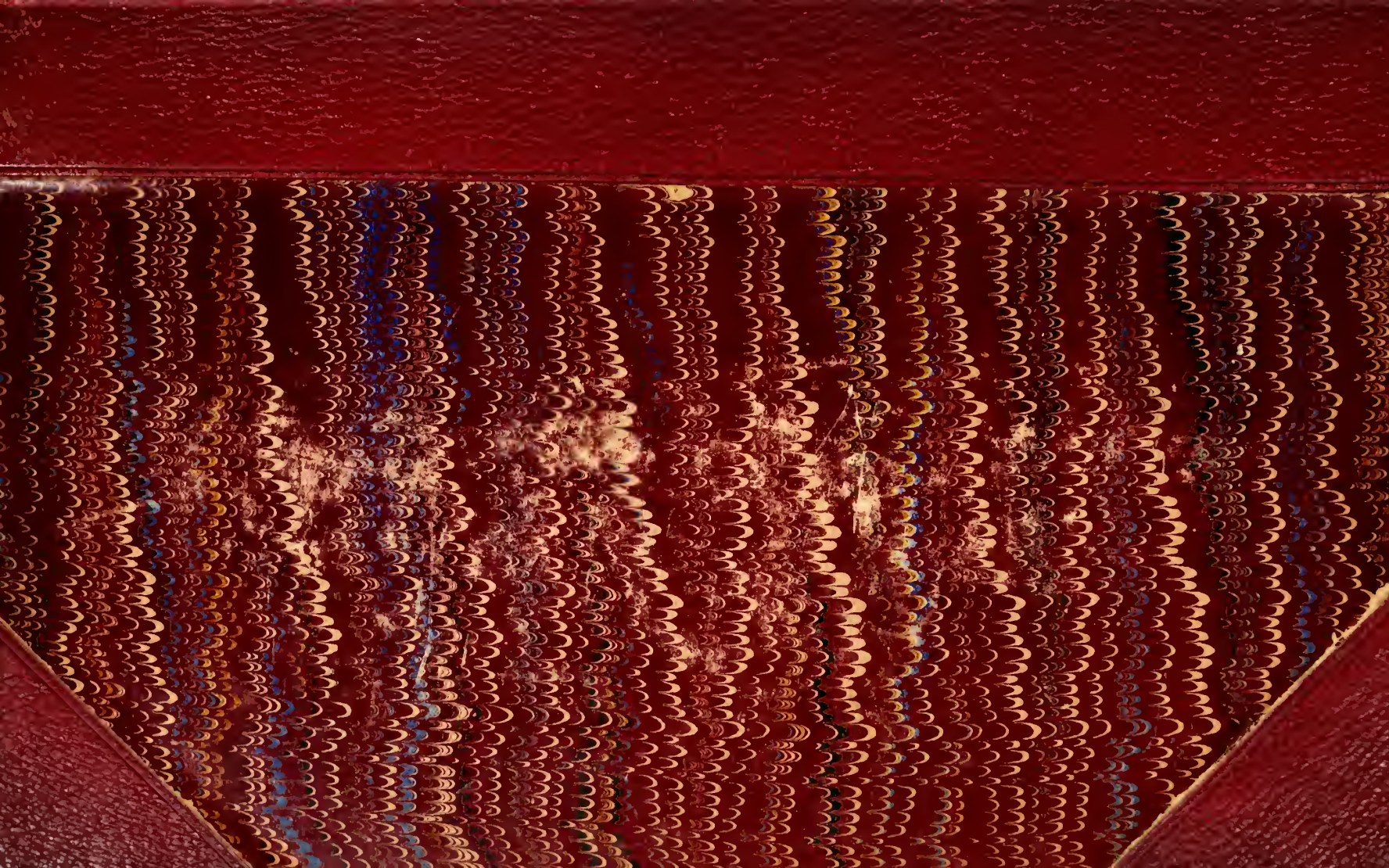
85 Portrait of a Gentleman, in a brown dress
49 *in.* by 39 *in.*

OZIAS HUMPHREY.

86 A Boy and Two Girls, in a landscape
Signed with monogram, and dated 1783
30 *in.* by 25 *in.*

FINIS.

London: Printed by William Clowes & Sons, Limited, Stamford Street and Charing Cross.



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